

Sol LeWitt Wall Drawings:  
Facilitated by Anthony Sansotta

Tour with Anthony Sansotta, 4–5 p.m.  
September 12, 2013

Vernissage 5 à 7,  
September 12, 2013

Exhibition runs  
September 3–October 25

Panel Discussion  
October 5<sup>th</sup>  
(Homecoming weekend)

GALERIE FOFA GALLERY

Monday to Friday 11:00 am to 7:00pm  
Closed Saturday and Sunday  
1515 St. Catherine St. West, EV 1.715  
Montreal, Québec, Canada, H3G 2W1  
514.848.2424 ext. 7962  
fofagallery.concordia.ca

SOL LeWITT WALL DRAWINGS:  
FACILITATED BY ANTHONY SANSOTTA

Four wall drawings will be produced at Concordia University in the fall of 2013, two of the drawings will be in the context of the FOFA Gallery vitrines and two at the Pavillion des Beaux Arts.

Wall Drawing #394: Wall Drawing # 1099 will be at the FOFA. Wall drawing #123A and #103 will be in the VA building on the second floor.

The current dates for installation are September 3 to 12, with a vernissage on the evening of Thursday the 12<sup>th</sup>. Exhibition runs until October 25<sup>th</sup>. Anthony Sansotta will also provide a walking tour of the drawings in conversation with François Morelli just prior to the vernissage.

The drawings will be produced with the participation of 25 students under the guidance of Anthony Sansotta. Anthony Sansotta is an artist and long time assistant of Sol LeWitt. He was responsible, along with others, for directing the installation of *Sol LeWitt: a Wall Drawing Retrospective* at MassMoCA. Mr. Sansotta has worked and had a supervisory role in every major retrospective of LeWitt's wall drawings, which include most major museums in America and Europe.

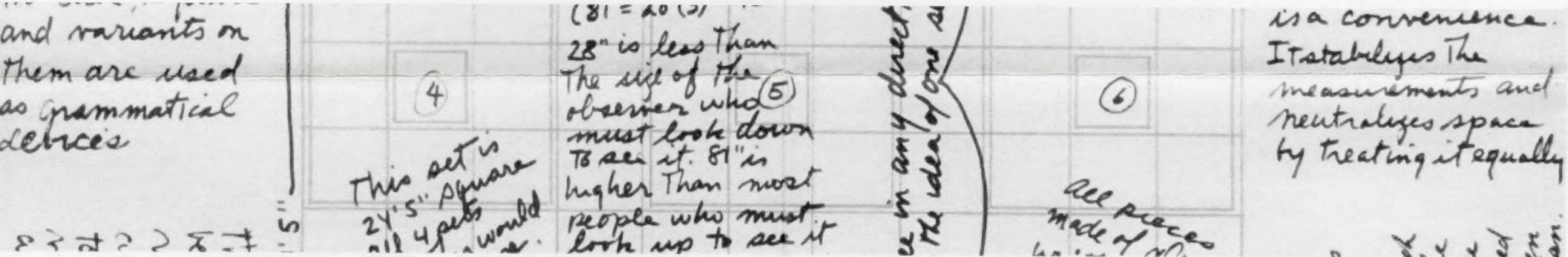
He is currently the artistic director of the LeWitt Estate, and is involved in the creation of The LeWitt Wall Drawing Center at Yale University. Mr. Sansotta's understanding and implementation of LeWitt's aesthetic gives him a special insight into Sol LeWitt's views on art and his cultivation and support of emerging artists.

The installation of the drawings at Concordia is not to memorialize a dead modernist but to vivify and refocus the principles enacted by LeWitt of educator, mentor, and colleague while performing at an exceptional al caliber of production within the fine art world of exhibition. In this way it is intended to be the lead public event of the newly made public Drawing Lab at Concordia University. The Drawing Lab is a location dedicated to the continued production, examination, and inquiry into the expanded practices of drawing in recognition of the continued relevance and rigour inherent in drawing.

"...anything that encodes information in order to stimulate the memory to store or retrieve information is "writing", whether it be alphabet,hieroglyph, ideogram American Indian picture writing, or Inca knot writing."

Mary Carruthers, *The Book of Memory: A Study of Memory in Mediaeval Culture*

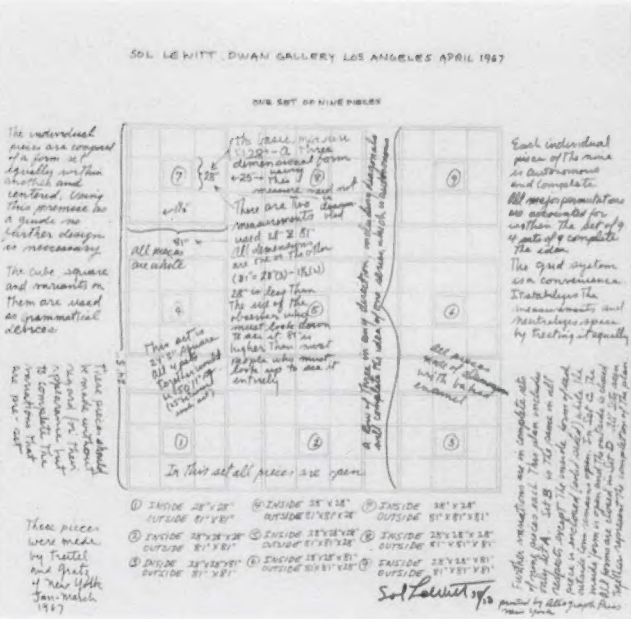
In recognition of this writing outside of language, and the clarity with which these drawings tell our polyphonic stories, we are excited to introduce the Drawing Lab to the city of Montréal with this remarkable project. Please note that the while Wall Drawing #394 in the York Corridor will remain for a 6 week exhibition period, Wall Drawing #1099 will be in the Ste-Catherine Street Vitrine for the programming year as a beacon announcing the Drawing Lab, as well as a gift to the city of Montréal. The two drawings that will be produced in the Pavillion des Beaux-arts will remain for several years.



PANEL DISCUSSION:  
SYSTEMS AND ITERATIONS:

A conversation with Musée Nationale du Québec Bernard Lamarche, artist/educator, Jocelyn Robert, and artist Diane Landry.

October 5<sup>th</sup>



The legacy of LeWitt as a conceptual artist who used the idea of instructions for production of his works by anyone licensed to do so, allowed for repetition of the works and negated the idea of the original. These artistic decisions propel the works into the realm of musical scores and likens their productions to performances. While the operations were intended to remove the idea of the artist's hand or individual genius, in actuality they indicate difference in the mark makers allowing for signature recognizable to connoisseurs, as well as suggest the idea itself as one of singular artistic distinction.

The links between LeWitt's wall drawings and time based works and digital production come to the fore in this presentation.

Curator Bernard Lamarche is producing a major exhibition on Systems for the Le Musée national des beaux-arts du Québec, that will include the two artists Jocelyn Robert and Diane Landry.

Landry's works are deeply poetic complex systems that allow for the presence of shadows and traces for brief moments in time. The connection in her work between labour and ephemeral mark making produced through instruction parallels LeWitt's though is deeply contrasting in affect and motivation. Still the connection is worthy of consideration as the Conceptual art movement made possible in so many ways the use of machines and objects of the everyday as art objects. Jocelyn Robert is a pedagogue and organizer having founded AVATAR artist run centre in 1993 in Québec. His work, L'invention des animaux, won first prize in the imge category at Transmediale, 2002 in Berlin. This slippage between images, shadows, marks, and the technologies and systems that make them, provide a rich ground for considering the impetus of artistic production outright.

The intention of expanding the conversation of LeWitt into contemporary digital works is to recognize the persistence and relevance of his artistic legacy. While LeWitt was but one player in the conceptual art movement, his role as educator, mentor, and colleague extended his effectiveness as an artist. With this lens of artist as actant within an ever extending network, we offer this discursive programming.